ASIFA EAST

The International Animated Film Society

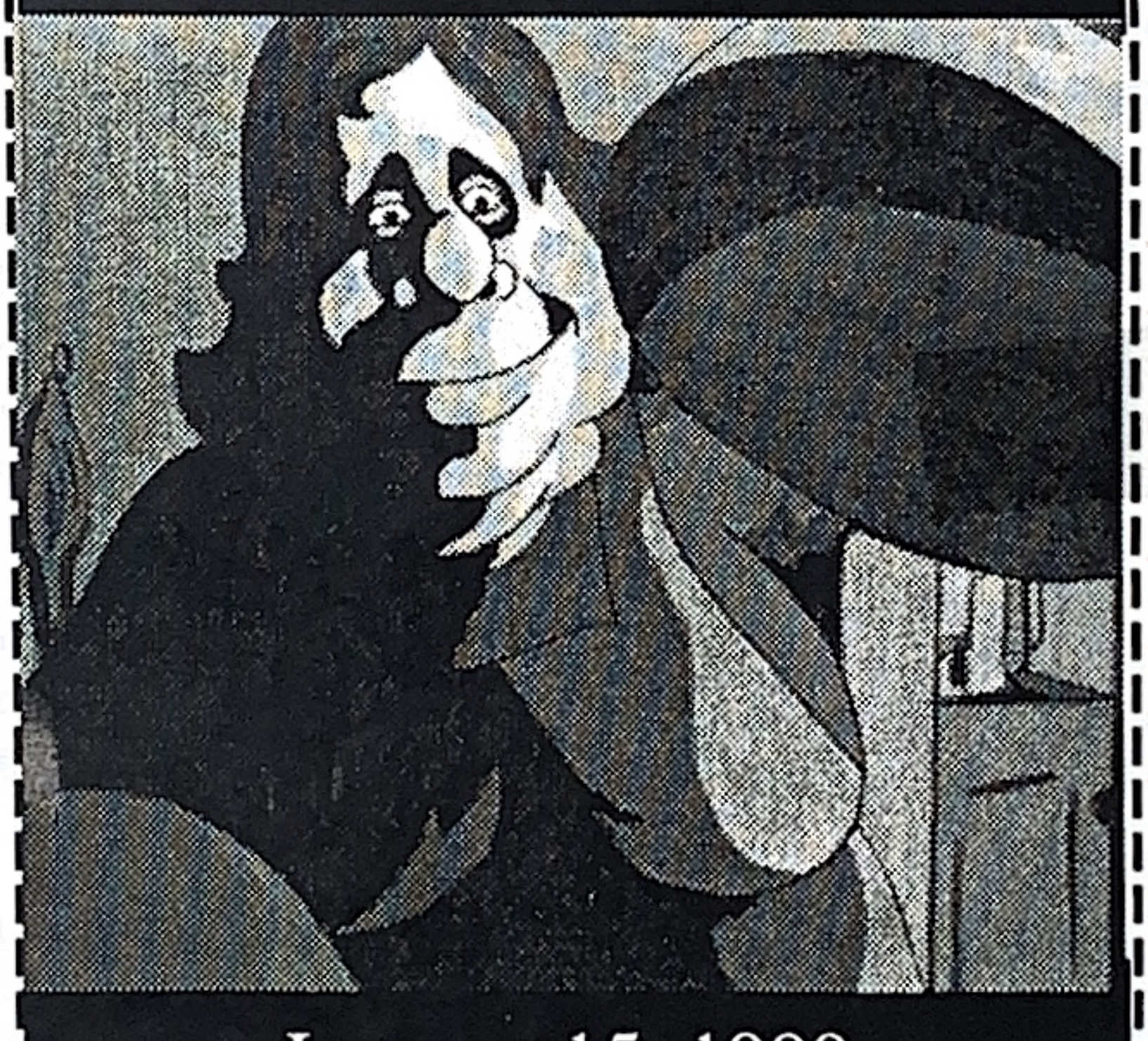
JANUARY ISSUE

1999

ASIFA FESTIVAL FORM ENCLOSED

ANIMATION

ASIFA *EAST* Presents
Films by John Schnall.



January 15, 1999
School of Visual Arts
209 E. 23rd Street
In the amphitheater
@ 6:30pm

A Letter From The President
Linda Simensky

Happy New Year! And greetings from the South.

As you can see from the amount of information in the newsletter regarding this year's festival and changes, you can probably tell that we've all spent a great deal of time pondering and debating aspects of the festival and how to change them.

I tend to find that the quality of a festival has a lot to do with the quality of the films that are entered. As I was judging at the Holland Animation Festival (which was all commercials and sponsored pieces), I kept thinking about how I knew I had seen commercials that were better than much of what had been entered. But if those commercials don't get entered, there is nothing a jury can do. What I am saying is if you know someone who has completed a film that you think is good, give them a copy of the festival entry form, and make them enter.

As I wrote in the explanation of this year's festival categories, this year will be somewhat of an experiment. We are trying to keep the festival interesting and pertinent to the community. The last thing I would want is for the festival to be stagnant just because "that's the way it's always been done."

Members of the board have assured me that the festival has indeed changed over the years to reflect the work of the ASIFA-East animation community, and hopefully, this will be a step in the right direction. Please read the explanations, especially if you are planning to enter or judge. We think we made the judging process (and maybe even the entry process) a little simpler.

As ever, all members of ASIFA-East are welcome to come to the jury screenings in March and vote. We've added a potential extra night, to accommodate however many films we end up with. Last year, we were judging films until 11 pm both nights, which got a bit intense. This year, we'll start Wednesday and screen on Wednesday, Thursday, and if we need it, Friday. We will know on that Wednesday if there will be three nights of screenings or just two. As a voter, you can come to one, two, or all three nights. We hope you'll want to come all three nights. If you are just planning to come on Friday, you should check with us to make sure the Friday night screening is happening. I will leave that message on my voicemail, or you can call Nancy Keegan.

By screening on three nights, the screenings will be shorter, and probably less stressful. That's fine by me, since I had to bribe the projectionist to let us stay late at least year's Friday night screening. And as ever, **if you have questions, please let me know.**

To Contact :
Linda Simensky
Write: Linda Simensky
V.P. of Original Animation
Cartoon Network
1050 Techwood Drive NW
Atlanta, GA 30318
e-mail: Linda.simensky@turner.com
Call: (404) 885- 0821
Fax: (404) 885-2456

International Executive Board:
David Ehrlich
For ASIFA International Info.
call David @ (802) 234-5401

Membership Secretary:
David Levy
questions concerning membership
ask David @ (212) 846-5441

Treasurer:
Toni Ty$en
(212)722-0069

Newsletter Editor:
Maria Scavullo
(212)280-1744
Dolly4Us@aol.com

Webmaster: Michael Dougherty
(212) 654-6476
testanimal@aol.com

ASIFA EAST
The International Animated Film Society Northeast /New York Chapter
A Program of the New York Foundation For The Arts

EXECUTIVE BOARD
Howard Beckerman
Iris Beckerman
Anne Bobroff-Hajal
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Maria Scavullo
Mark Segall
Michael Sporn
Toni Tysen
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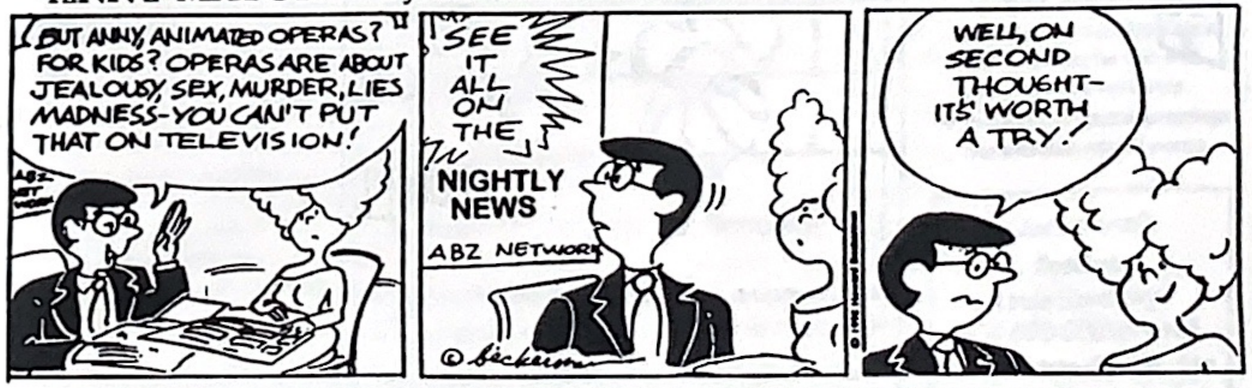
ANNY MATOR By: Howard Beckerman .....to be continued.....


BUT ANNY, ANIMATED OPERAS? FOR KIDS? OPERAS ARE ABOUT JEALOUSY, SEX, MURDER, LIES MADNESS-YOU CAN'T PUT THAT ON TELEVISION!
SEE IT ALL ON THE NIGHTLY NEWS
ABZ NETWORK
WELL, ON SECOND THOUGHT- IT'S WORTH A TRY!

A
SSOCIATION
INTERNATIONALE DU
FILM D'
ANIMATION

The International Animated Film Society

international membership $55/yr

Formed in 1960 by an international group of animators to coordinate and further their interests and increase worldwide knowledge of the animated film. Professionals and fans from more than 50 countries sponsor animation festivals in Annecy, Ottawa and Hiroshima.

International members get:

- a one year subscription to ASIFA News, ASIFA International's official publication
- Opportunity to vote, in person or by proxy, on issues and candidates for the ASIFA Board of Directors, at meetings held at every ASIFA-sponsored animation festival
- Notification of international animation festivals and discounts on admission to international festivals
- A...local membership benefits are included

from design by Mark Segal

Time to JOIN ASIFA

Yes, I would like to join **ASIFA**. Enclosed is my check made payable to **ASIFA-East** for:

- ☐ **$55** International membership
- ☐ **$35** Local membership

Mail to:

ASIFA-East
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY 10012

Name

Address

City, State, Zip

Phone

Date

☐ New ☐ Renewal

Memberships are dated from either January or June.

☐ January member ☐ June member

To be entered on the January list send payments between December 1st and January 15th

To be entered on the June list send payments between May 1st and June 30th.

Note: As there are no July or August screenings, June membership privileges start in September

The eastern U.S. chapter (New York City)

Local membership $35/yr

ASIFA-East members get:

- free admission to monthly screenings
- the opportunity to enter and to judge the US's only annual animation festival, a showcase for the most interesting independent and commercial animation being produced today
- The **Animator**, a monthly newsletter which spotlights members' accomplishments and general industry news, lists jobs, grants and residencies, and includes dates and deadlines for film and video festivals worldwide.
- Invitations to special screenings and animation-related events

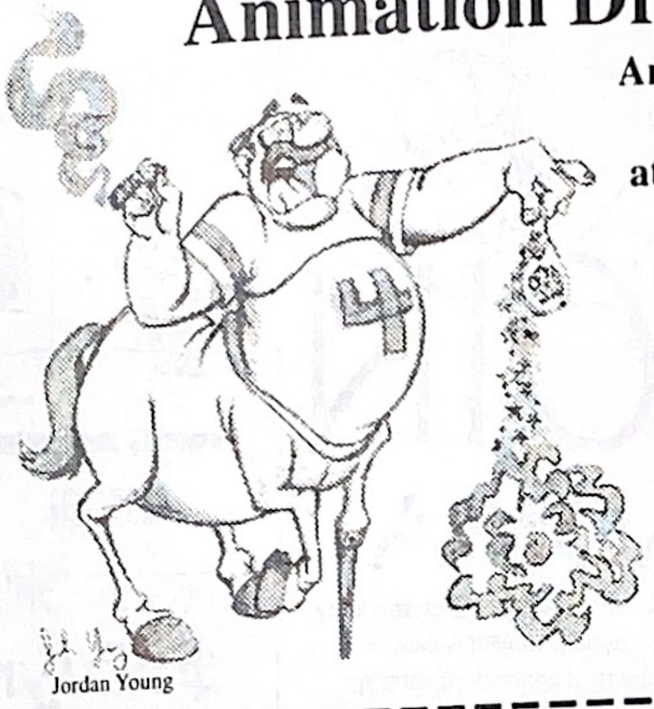
Questions?

President
Linda Simensky
424 865 0821 or email
linda.simensky@turner.com

Membership Secretary
David Levy
212 846 5441

EVENTS

Animation Dreams IV



An exhibition of works from the animation program at the School of Visual Arts

Exhibition
January 8th-30th, 1999
Reception
Monday, January 11, 1999, 5-7pm
Curators/Instructors:
Don Duga
Howard Beckerman
Animation Chairman:
Reeves Lehmann

SPRING 1999 ASIFA SCREENING & MEETING SCHEDULE:

Executive Board Meetings: 6:30pm at Buzzco., 33 Bleecker Street
Thursday, January 7
Wednesday, February 3
Wednesday, March 3
Wednesday, April 21
Wednesday, May 5
Wednesday, June 2

Screenings:
All screenings are scheduled for NYU or SVA at 6:30 unless otherwise noted. Topics listed are sometimes tentative and should be confirmed. For exact room info. and programming confirmations, contact Ray Kosarin, **Raykosarin@aol.com**

Date:	**Topic:**	**Contact:**
January 15	John Schnall	Ray Kosarin
February 12	TBD	Shawn Atkins
March 10-11-12	Jury Screenings	Simensky/Keegan
April 8	Festival(New School)	Simensky /Keegan
May 14	CN War Cartoons	Linda Simensky
June 11	Open Screening	Linda Simensky

1999 ASIFA-EAST ANIMATION FESTIVAL CATEGORIES

Student Category
Prizes: three prizes and two runners up

Commercial and Promo Category
Includes all commercials, promotional pieces, sponsored films, and commercial or promotional campaigns comprised of up to two minutes of pieces.
Prizes: three prizes for overall excellence, and possible craft prizes for design, animation, and humor.

Independent Films Category
Includes independent films of any length. If your film is over 15 minutes, you will also have to submit a five-to-ten minute excerpt that we may possibly use during judging, depending on time.
Prizes: three prizes for overall excellence, and possible craft prizes for writing (includes humor), design, animation, and experimental.

Sponsored Films Over Two Minutes Category
Includes films or programs produced for television or video. If your film is over 15 minutes, you will also have to submit a five-to-ten minute excerpt that we may possibly use during judging, depending on time. If you are submitting a TV series episode, you may only submit one episode of a show.
Prizes: three prizes for overall excellence, and possible craft prizes for writing (includes humor), design, animation, and education.

There will be a "best in show" award, as well as sponsored prizes, such as the Charles Samu award.

Festival Schedule:

Monday, March 1	Films due
Friday, March 5	Sort films
Weds-Fri, March 10-12	Jury Screenings (3 nights, may be reduced to 2)
Thursday, April 8	Festival at New School

1999 ASIFA-East Animated Film Festival Entry Form

CONTACT NAME

CONTACT PHONE NUMBER

TITLE OF ENTRY

LENGTH

IMPORTANT: If entry is over 15 minutes, you must provide a 5-10 minute excerpt for judging and screening purposes *in addition* to the full piece. While every attempt will be made to screen entries in full, due to timing considerations, ASIFA-East reserves the right to screen excerpts.

FORMAT ☐ 16mm film reel ☐ VHS 1/2" cassette ☐ 3/4" U-matic videocassette

OTHER FORMATS WILL **NOT** BE ACCEPTED.

CREDITS

PRODUCTION COMPANY / AFFILIATED SCHOOL

DIRECTOR(S)

ANIMATOR(S)

WRITTEN BY

DESIGNER

"NOTE" THIS INFORMATION WILL BE USED FOR AWARD CERTIFICATES. PLEASE FILL OUT CLEARLY AND NEATLY.

FEES

STUDENT	COMMERCIALS & PROMOS		INDEPENDENT FILMS	
☐ $ 5.00	☐ $ 20.00	ASIFA member	☐ $ 25.00	ASIFA member
	☐ $ 30.00	Non member	☐ $ 35.00	Non member

SPONSORED FILMS OVER 2 MIN.

☐ $ 25.00 ASIFA member

☐ $ 35.00 Non member

Payable by non-refundable check only, made out to ASIFA-East. Check must accompany entry.

☐ I hereby give ASIFA-East permission to include my film in a reel or tape to be circulated for ASIFA-East screenings in the year following the festival.

Having read the above form and entry instructions and filled it out in full, I hereby submit my film to the ASIFA-East annual animated film festival.

Entrant's Signature

Entrant's Printed Name

Make sure your package includes this completed **entry form**, a **check** made out to ASIFA-East for entry fees, **a clearly labeled entry**, and *if over 15 minutes long*, a clearly labeled excerpt.

For official ASIFA use only

PLEASE NOTE: As many aspects of the festival have changed since last year, please read this form very carefully before submitting your entry.

THE SMALL PRINT

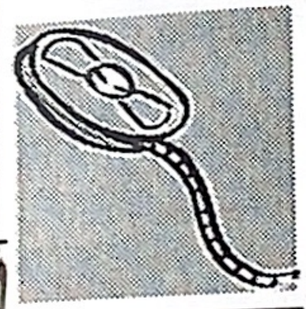
1. **ELIGIBILITY:** Film must be produced after **July 1, 1997**, and must be received no later than Monday **March 1, 1999** accompanied by completed entry form. Obtain additonal information by calling **Linda Simensky** at **404-885-0821**. Xeroxes of blank forms are acceptable.

2. **AWARD CATEGORIES:** 1st, 2nd and 3rd prizes for overall excellence will be given within each of the entry classifications: *Student Films, Commercial & Promos, Independent Films,* and *Sponsored Films Over 2 Minutes.* Student Films will also be eligible for two honorable mention awards. Commercials, Promos, Independent Films, and Sponsored Films over 2 minutes will be eligible for Best In Show designation. In addition, craft awards may be given out within classifications. **The decision in all categories will be final.** All awards will be made by judges selected by the Awards Committee, and will be based on results of judging by the membership of ASIFA-East.

3. **DISCLAIMER:** ASIFA-East will not be responsible for prints lost in the mail, or for damage incurred in projection, although ASIFA-East will agree to take all reasonable care when screening prints. ASIFA-East will not be responsible for infringements of rights of prints accepted for screening by the jury.

4. **MAILING INSTRUCTIONS:** 16mm films submitted must be on reels and in film cans, with film title production number on the leader, along with production company name. Fiber mailing cases optional. All entries should be clearly labeled with film title and production company. Not responsible for damage to prints in transit. All entries will be returned via parcel post, unless other arrangements are made with ASIFA-East. **Mail only** (do not deliver) to: ASIFA-EAST AWARDS COMMITTEE, C/O MICHAEL SPORN ANIMATION, 632 BROADWAY, 4TH FLOOR, NEW YORK, NY 10012.

5. **QUESTIONS?:** Please contact: **Linda Simensky** at **404-885-0821**. Do not bother the kind people at Michael Sporn Animation, who are only letting us use their space as a mailing address.



FILMS DUE
MON. MAR 1
JUDGING
MAR. 10-12
FESTIVAL
THUR. APR. 8

RETURN ENTRY TO:

NAME

COMPANY

ADDRESS

____ OF ____ ENTRIES

Following is a bit of information about each category and some helpful hints.

Student Category
This category is no different from previous years. Student films are films made by students or films made while one is a student. In the event that you are a professional taking a course, it's your choice what category you choose. If you are now a professional, but your film was made while you were a student, it's a student film.

Commercial and Promo Category
One helpful hint for this category is that if you have done several spots for one company or product, and the spots are somewhat similar, you should either combine the spots into a "campaign" up to two minutes, or simply choose the best of the campaign and enter one. We have seen over the years that this works the best for both the jury and the entry's fate.

Independent Films Category
How to determine if your film is independent - think back to how you paid for this film. If the money came from grants, your pocket, your parents, or any similar benefactor, it is independent. If your film was paid for by a company, it would go in the sponsored film category. If you run a small company and you produced the film through the company, it would probably be an independent film, since it wasn't sponsored by a network, or similar sort of company.

Sponsored Films Over Two Minutes Category
This category includes films or programs produced for television or video, and that would include, for example, any programs such as "Doug," anything produced for "Sesame Street" or similar shows, any educational productions, Weston Woods productions, corporate films, etc.

If you have questions, or feel that some major point was not addressed here, please call Linda Simensky (404) 885-0821 or Nancy Keegan (212) 846-5435

January's Screening will feature films by:

John Schnall

Hosted by: Debra Solomon
@
School of Visual Arts
(Located between 2nd & 3rd Avenues)
209 E. 23rd St.
In the Ampitheatre
January 15, 1999
6:30pm

To label the work of award-winning animation filmmaker **John Schnall** as simply "Darkly Comic" cartoons is, frankly, to miss the point. In their wide diversity of styles, techniques, and subjects, Schnall's films drag us to the edge of the abyss and dangle us there, then dance us back, laughing. Schnall's sardonic work faces those pesky Big Questions with a smile and a wink. From the blistering showman-from-hell cynicism of "Buy My Film!" to the surrealistic child-rearing techniques of "Frankenstein", see why these films have been favorites among discerning and slightly warped audiences around the world. ~ *Steven Dowas*

•A BRIEF BIOGRAPHY•

- born Jan. 13, 1961 (yes, it was a Friday...)
- Director/producer: 10 independent animated short films:
  recipient of over 60 Film Festival awards and honors.
  four films screened theatrically in feature film compilations throughout the US.
- Creator, director: 12 animated projects for "Sesame Street" (including "T -Tango" and "A - Ape"), an MTV id, a "Short Film by Short People" for Nickelodeon, etc.
- Animator on lots of commercials, tv show openings and other projects
- Producer: Midnight Matinee on WFMU fm: weekly radio collage of music, movie sounds and annoying loops. Also: The Phone Jam, where listeners call up and play music into their telephones, jamming with other listeners in an hour-long conference call.
- Producer: soundtracks for several MTV projects, commercial reels and sundry.
- Magician/ventriloquist for children's birthday parties.

In Praise Of Crater

By: Paul Fierlinger

When ducks hatch from their eggs they impress upon their consciousness the first thing in sight that moves and then follow it forever. When I hatched out of 16mm film and looked around, the first thing that moved was an Amiga Commodore 3000. When the species became extinct, I needed a surrogate duck to follow and naturally it had to be the closest thing to the great, but lost, Amiga with its D-Paint and Take-2 programs.

AXA didn't work for me; I'm an independent and AXA is geared towards offshore robots otherwise the price was right: under $3,000. My eyes still shifting about, I spotted something moving by the theater's entrance at Ottawa '98. It was Spain's CTP creation, called Crater, for short.

Juan Colomina, the designer of Crater confirmed my suspicions so now I'll follow him for life. He said: D-Paint was indeed unique, I definitely learned a lot from it and other Amiga programs. On that machine developers developed for pure personal pleasure (real money was on the PCs!) and it showed. As a developer and user, I always regret the Amiga didn't become THE system, it would've saved us a lot (and I mean A LOT) of headaches!!

Crater just came out last May and it will soon match the greatness of Amiga's animation programs. If you're hatching out of 16mm film, keep looking at Crater. This is a program designed for independents, because Crater has the layout for the messy-desk crowd. And because it's a computer program, the messy desk interface knows how to stay orderly for you. No matter how many components you shuffle and push aside, Crater knows how to keep everything in sight. This design is for the animator who works by intuition alone and would rather create then study.

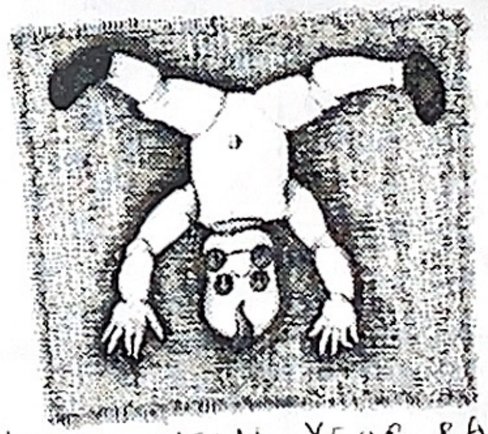
Whether I'm just plain coloring or fixing a line or improving a background or rearranging cel layers, I like to see everything at once. Some programs make you work in components: Coloring a cel? You see only that cel. You do not see a background. Crater gives you most of the options there are in an animator's dream world. Their fill and global color change options, for instance, are still behind D-Paint, but Juan promises that those options (and more) are on their way, this Spring, in version 1.2, with no additional charges (ever) for upgrades.

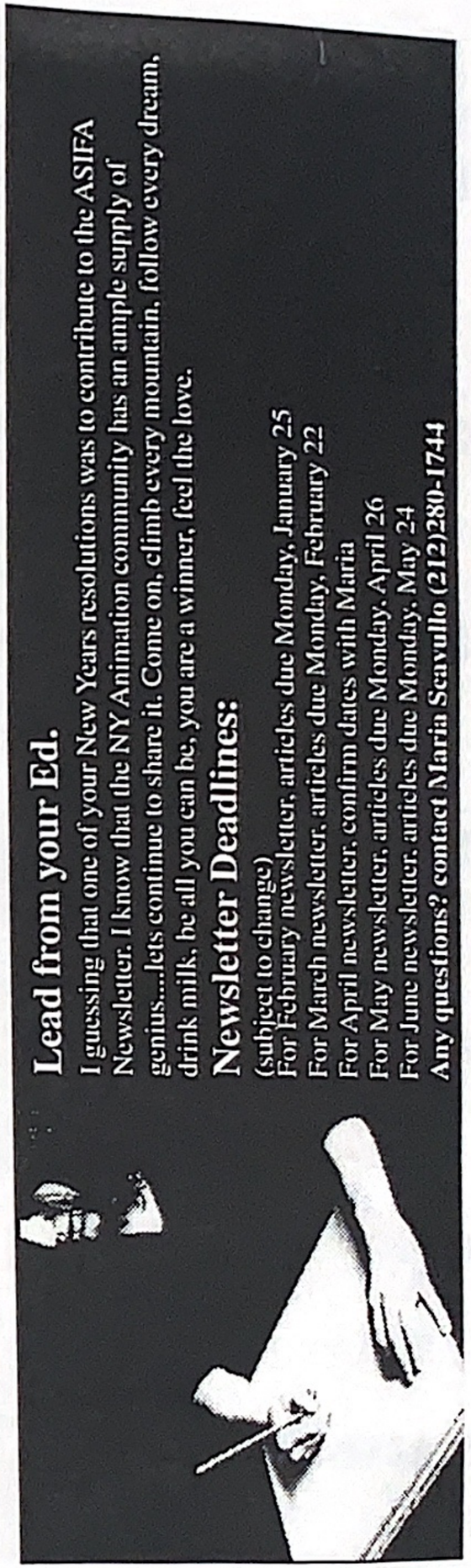
Creating camera moves and background pans is so intuitively simple that one has to be disciplined not to overdo these effects. You click on the layout picture, drag the mouse in or out and there it's happening, right in front of your eyes and it stays that way, recorded in the exposure sheet. Besides the x-sheet, there's a storage sheet to which you may return time and again, without having to scan a picture a second time.

After I saw the amazing quality of my first scanned pencil drawing, I did it, I gave away my film studio: Oxberry stand, 8 plate Cine-Monte editing table, projectors, dubbers, synch gangs, mixing console everything (you're welcome, David). No more dust flecks, scratched emulsion and smooth and greedy post people. Every day is Independence Day in our studio. It's just Sandra and myself and the birds behind the window.

What price Independence? About $15,000 for top level hardware and software. I once paid more for just an editing machine and twice that for the Oxberry. If you must pay less to get started, you can get by with about $4000 for the hardware and $900 for a student version of Crater. Then you will upgrade as you begin to deliver your work, because even under these conditions, your films will be finished on a marketable and professional level. The complete Crater software costs the same as AXA and if you have already bought AXA, Crater will cut the price in half for you . . . out of sympathy I suppose.

-end-




Lead from your Ed.
I guessing that one of your New Years resolutions was to contribute to the ASIFA Newsletter. I know that the NY Animation community has an ample supply of genius....lets continue to share it. Come on, climb every mountain, follow every dream, drink milk, be all you can be, you are a winner, feel the love.
Newsletter Deadlines:
(subject to change)
For February newsletter, articles due Monday, January 25
For March newsletter, articles due Monday, February 22
For April newsletter, confirm dates with Maria
For May newsletter, articles due Monday, April 26
For June newsletter, articles due Monday, May 24
Any questions? contact Maria Scavullo (212)280-1744

OPPORTUNITIES

NYU Tisch School Department of Film and Television
SEEKING **ANIMATION FACILITIES COORDINATOR**

The Animation Facilities Coordinator is responsible for the oversight of the animation and freshman program activities and operations, including training on and monitoring the use of equipment, assessing student supply allotments, and ensuring proper facilities and equipment maintenance, safety and security. In addition, the Animation Facilities Coordinator is responsible for the hiring and supervision of a staff of student assistants. The Animation Facilities Coordinator has a key role to play in the life of the animation and freshman programs, developing and implementing procedures and guidelines, overseeing the budget, and coordinating equipment testing and repairs.

Specific qualifications include:
Bachelor's degree, preferably in related field, or equivalent combination of education and experience.
Minimum of 1 year related experience working with animation camera technology.
Experience coordinating operational activities and ability to supervise staff.
Animation production experience in Film/TV industry and knowledge of computer animation and multimedia technology a plus.

Salary: Low $30's. Excellent benefits: free tuition for self, spouse and children; medical, dental, and life insurance and generous holidays.

Fax cover letter and resume by January 8, 1999 to (212) 995-4573 c/o: Tisch School of the Arts Human Resources/NYU, Attention AFC, 719 Broadway, 6th floor, NY, NY 10003

BLACK VELVET

Drawing Workshop

Wednesdays 7-10p.m.
209 East 23rd Street
room # 607

FREE to ASIFA members & students
any questions contact:
Toni Tysen at: #(212)722-0069

FESTIVALS

Atlanta Film & Video Festival
Deadline: Jan. 10, 1999
call: (404) 352-4254

Washington DC International Film Fest.
Deadline: Jan. 15, 1999
call: (202) 724-5613
fax: (202) 724-6578
email: filmfest-dc@aol.com

Atlanta Film & Video Festival
Deadline: Jan. 29, 1999
call: (404) 352-4254
email:afvf@imagefv.org
website:www.imagefv.org

Film Fleadh: The Irish Intl. Film Fest.
Deadline: Jan. 29, 1999
call: (718) 921-1011
email: terrycomic@aol.com
website: www.filmfleadh.com

Humboldt International Film Festival
Deadline: Jan. 30, 1999
call: (707) 826-4113
email: filmfest@axe.humboldt.edu
website:
www.humboldt.edu/~theatre/filmfest.html

Laon International Film Festival For Young People
Deadline: Feb. 6, 1999
call: 011 33 3 23 79 39 37
fax: 011 33 3 23 79 39 32
email: ficip@aisne.com

New York Lesbian & Gay Film Festival
Deadline: Feb. 8, 1999
call: (212) 254-7228
email: newfest@idt.net
website: www.newfestival.org

Ann Arbor Film Festival
Deadline: Feb. 15, 1999
call: (313) 995-5356
email: vicki@honeyman.org
website:
www.citi.umichedu/u/honey/aaff.

Athens International Film & Video Fest.
Deadline: Feb. 15, 1999
call: (740) 593-1330
bradley@oak.cats.ohiou.edu
website: www.viscom.ohiou.edu

Carolina Film & Video Festival
Deadline: Feb. 15, 1999
call: (336) 334-5360
email: cfvf@uncg.edu
website: www.cfvf.cjb.net

Charlotte Film & Video Festival
Deadline: Feb. 16, 1999
call: (704) 337-2019
email: film@mint.uncc.edu
website: www.mintmuseum.org

Arizona State University Art Museum Short Film & Video Festival
Deadline: Feb. 19, 1999
call: (602) 965-2787
www.asuam.fa.asu.edu/filmfest/main.htm

Florida Film Festival
Deadline: Feb. 26, 1999
call: (407) 629-1088
email: filmfest@gate.net
website: www.enzian.org

Rosebud Competition
Deadline: Feb. 26, 1999
call: (202) 797--9081
email: rosebudwdc@aol.com
web: www.members.aol.com/rosebudwdc

ASIFA**east**
c/o Michael Sporn Animation
632 Broadway
New York, NY 10012